

Copyright
by
Rachel E. Matthews
2019

The Heart of Grief

by

Rachel E. Matthews

Thesis

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Music

The University of Texas at Austin

May 2019

Dedication

I want to say thank you to Rachael Forbes, Dr. Dawn Ellis, and Rev. Richard Allen Farmer for allowing me to interview them and to talk about a subject from which many people shy away. *The Heart of Grief* would not exist without their stories.

Abstract

The Heart of Grief

Rachel E. Matthews, MM

The University of Texas at Austin, 2019

Supervisor: Nina C. Young

The Heart of Grief is an original composition for six musicians, stereo-playback, and conductor. It is twenty minutes long and scored for flute (doubling piccolo), Bb clarinet (doubling bass clarinet), percussion, piano, violin, and cello. It looks at the cycle of grief through music. The basis of the piece stems from interviews the composer conducted in January 2019 with three individuals about their personal stories of loss and grief. Along with these interviews, *The Heart of Grief* focuses on the idea of a heartbeat, its disappearance, and the variability of the grief cycle.

Table of Contents

Cover Page of <i>The Heart of Grief</i>	1
Front Matter for <i>The Heart of Grief</i>	2
Performance Notes for Players	3
Score for <i>The Heart of Grief</i>	12
Vita	40

Rachel Elizabeth Matthews

The Heart of Grief

for Mixed Chamber Ensemble and Electronic Sound

COPYRIGHT © 2019 Rachel Elizabeth Matthews

All rights reserved.

Dedication

I want to say thank you to Rachael Forbes, Dr. Dawn Ellis, and Rev. Richard Allen Farmer for allowing me to interview them and to talk about a subject from which many people shy away. *The Heart of Grief* would not exist without their stories.

Instrumentation

Score in C

Conductor

Flute (doubling Piccolo)

Clarinet in Bb (doubling Bass Clarinet)

Percussion

Waterphone

Vibraphone

Unpitched Percussion (U. Perc.):

Ride Cymbal

Wind Gong

Snare Drum

Bass Drum

Piano

Violin

Cello

Suspended Cymbal

Electronic Sound (E.S)

Sample playback, 2-channel stereo

Optional amplification

Duration

Circa 20 minutes

Contact Information

Rachel Elizabeth Matthews
rachelelizabethmatthews@gmail.com
rachelelizabethmatthews.com

Performance Notes

General:

**Everyone except Strings:
Freely but with Conductor**

122 freely breathe on longer notes

Fl.

B♭ Cl.

Waterphone
bowed

Pno.

Vln.

Vc.

Comp.

mf

mf

sfz p *mf* *p* *f*

sfz p *mf* *p* *f*

Strings continue repeating ostinato at ♩. = 104

Flute, Clarinet, Waterphone, and Piano:

Watch the Conductor throughout unmetered section, starting in m. 122. Can keep the tempo of strings or hold either longer or shorter, depending on the performance. The dotted lines indicate when instruments line up together on either notes or dynamics. When the section comes to a bar line (m. 123) or becomes metered (m. 125), these instruments line up more exactly, but the strings still continue at their own tempo.

Violin and Cello:

Continue the three-bar ostinato from measures 119 to 121, completely separate from the other instruments. When the section comes to a bar line, look at conductor for dynamic and bow changes, such as indicated below in m. 123.

Vln.

Vc.

sub. pp

sub. pp

mf

mf

mf

mf

(ostinato continues but with indicated bow placement and dynamic changes)

Hold fermata until strings finish ostinato:

Flute, Clarinet, Waterphone, and Piano hold their fermata while the strings finish their ostinato at sul tasto and subito pianissimo, first seen in m. 125. The strings could be anywhere in the ostinato, either at the beginning or towards the end of the three bars.

♩ = 156 (Same as ♩. = 104)

Hold fermata until strings finish ostinato

125

4

4

sfz p

m. 125

Strings stop when ostinato is completed

sul tasto

sub. pp

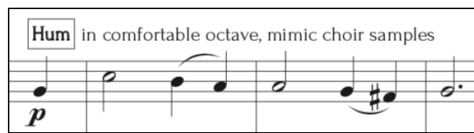
4

4

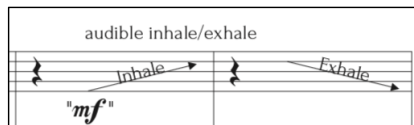
sul tasto

sub. pp

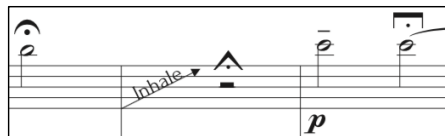
General (cont.):



Hum: If in a big hall, hum into the microphone to be audible. Match the style of the choir samples in the audio. (mm. 261-271)

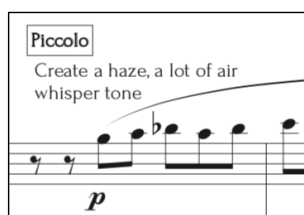


Inhale/Exhale: If in a big hall, inhale/exhale into the microphone to be audible, starting in m. 284. Breathe almost like a stage whisper: inhale through nose and exhale through mouth (reminiscent of calming breathing techniques). Not over-the-top, but audible.

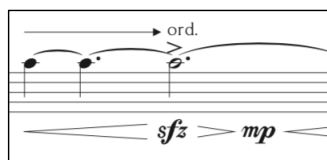


Fermatas: The standard half-circle fermata indicates to hold for a moderate amount of time. The triangle fermata indicates to hold for a short amount of time (m. 284). The square fermata indicates to hold for a longer amount of time (m. 285).

Flute:



Whisper Tone (Piccolo/Flute): Starting in m. 35, for both Piccolo and Flute, blow a lot of air through the instrument. The end result will be a whispery haze at “piano,” though the amount of air will be closer to “forte.” This haze will match the tones of the whispers found in the audio.



To Ord. (Piccolo/Flute): First found in m. 44, for both Piccolo and Flute, move to a regular/ordinario tone from whisper tone.

Flute (cont.):

K: On an air note, make a quick “K” sound into the instrument (m. 53).

Air Note: A quick expulsion of air when on an eighth note (m. 39); sustained breath through instrument on longer notes (m. 54, seen above).

Breathy Exhale ending with “ee”: A forceful breath through instrument while quickly flutter-tonguing that ends on an expulsion of air while the mouth is on an “ee” shape, like the high hiss of a cat.

Jet: As much of a jet whistle as possible on the Piccolo.

Clarinet:

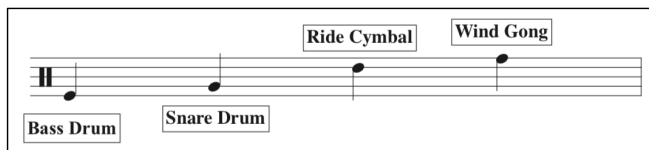
Air Note to Breathy Pitch: “Starting in m. 37, “air note” (abbreviated a.n.) is simply air through the instrument, but not creating any pitches. “Breathy pitch” (abbreviated b.p.) is a normal note with a lot of air being blown through it to give it a hazy sound. The arrow indicates slowly introducing the pitch to the air note until it is sufficiently noticeable while still being breathy.

To Ord. (Bass Clarinet) / To pitched (Bb Clarinet): For both Bass Clarinet (“ord.” first found in m. 62) and Bb Clarinet (“pitched” found in m. 214), move to a regular tone from air note or breathy pitch.

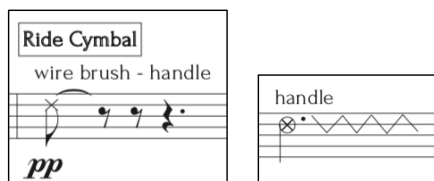
Pitch Bend: Starting in m. 188 (shown above), the downward/upward, curved arrow should be played as a pitch bend of indeterminate ending. The slide between two notes (m. 189), also shown above) should be as close to a pitch bend as possible. All gestures in the Depression section (m. 184-226), including the pulsing dynamics in m. 191 (shown above) and “warble pitch and dynamic” instructions in m. 206 should emulate a groan or wail of a grieving person.

Percussion:

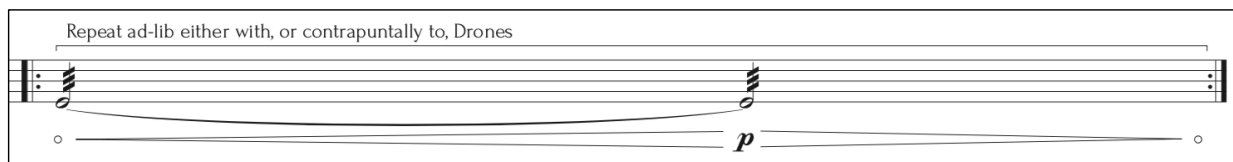
Unpitched Percussion:



Notation on Stave

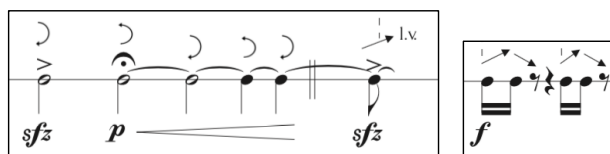


Wire brush handle (Ride Cymbal/Snare Drum): On primarily the Ride Cymbal and occasionally the Snare Drum, scrape the metal portion of the wire brush handle along the surface of the instrument and let vibrate. When the line goes up and down on a longer note, such as the example on the right, found in m. 46, scrape the handle up and down across the instrument.



Repeat ad-lib (Bass Drum): On the Bass Drum, while the “Groans” monologue is playing in m. 182, the drones in the audio underneath the monologue include slowly pulsing, groan-like waves of sound. During this monologue, the bass drum can roll either in time with the waves of sound or in opposition to them, when the waves are not playing in the audio.

Waterphone:



Bowing Clockwise/Counter-clockwise: The arrow moving clockwise indicates bowing the waterphone clockwise from any starting point. Same goes for the arrow pointing counter-clockwise, as the waterphone should be bowed counter-clockwise from any starting point. In the example above (m. 123), when put in a series of tied notes, the bow should stay on the waterphone while alternating between clockwise and counter-clockwise motion for the indicated durations.

Bowing Up/Down: The arrow pointing diagonally up (shown in left example with l.v., m. 123) indicates to bow one to two rods simultaneously and quickly, away from the body. The arrow pointing diagonally down (shown in right example, m. 138) indicates quickly bowing one to two rods, also simultaneously and quickly, but towards the body. When combined (also in right example, m. 138), the bow should only briefly leave the waterphone before reattacking in the opposite direction.

Piano:

m. 15

Hit block chord of lowest notes of piano ~A0-C1

f

Tap block chord on lowest notes inside piano ~A0-D1

Mute strings with hand

Tap block chord on lowest notes inside piano (LH): Starting in m. 15, inside the piano, with the flat of the hand parallel to the strings, tap the lowest strings of the piano in a manner that mimics a heartbeat. Keep the hand flat on the strings after the staccato, second sixteenth note to mute the strings between “heartbeats.” Side note, make sure no rings or other jewelry hit the strings when tapping, as the added sounds distract from the “heartbeat” sound. These pitches should be in the range of A0 to around D1, about the width of the palm.

Mute strings with hand (LH): Before the RH strikes the block chord, keep the palm of the LH down on the strings to keep them muted when the RH strikes the block chord.

Hit block chord of lowest notes of piano (RH): On the keys of the piano, strike with the RH a block chord of the lowest notes of the piano. These pitches should be in the range of A0 to C1 and should all fall under the muted strings in the LH. Nothing should ring except sympathetic notes in the upper registers.

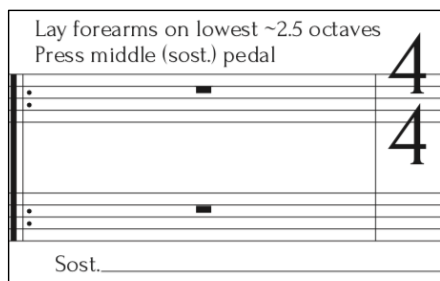
Lay scarf on upper 2/3rds of piano strings

Lay scarf on upper 2/3rds of piano strings: While holding the chord with the pedal in m. 28, lay a heavier scarf, like a winter woolen scarf, on the upper 2/3rds of the piano strings. This creates a “plunk-y” sort of haze while the piano plays with the pedal down later in the section. When the section is over at m. 83, remove the scarf while again holding the chord with the pedal.

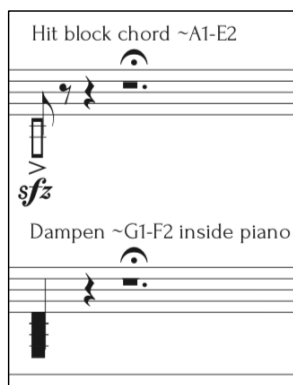
f Tap block chord on lowest notes inside piano ~A0-D1

Tap block chord on lowest notes inside piano (LH): Starting in m. 39, while continuing to play the melody in the RH, tap block chord inside the piano like the “heartbeats” from before with the LH. Keep the hand flat on the strings after the second sixteenth note to mute the strings between “heartbeats.” Like before, these pitches should be in the range of A0 to around D1, about the width of the palm.

Piano (cont.):

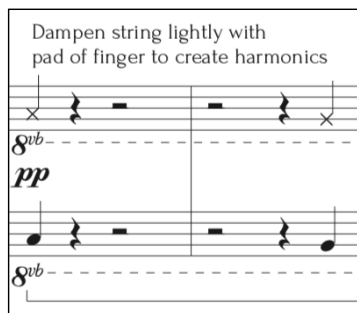


Lay forearms on lowest ~2.5 octaves: In m. 119, while the strings start their ostinato, lay forearms on lowest 2.5 octaves of piano keys, about the width of one forearm that allows all of the keys to be pushed down silently. Press down the sostenuto pedal to keep these keys held throughout the entire Bargaining section (m. 119-143).



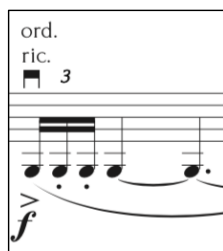
Dampen ~G1-F2 inside piano (LH): Before the RH strikes the block chord in mm. 123, 125, and 141, prepare the strings inside the piano. With the LH palm perpendicular to the strings inside the piano, dampen about G1 to F2 (about the length of the full hand) with the flat of the palm and fingers.

Hit block chord (RH): On the keys of the piano, strike the block chord with the RH from around A1 to E2, making sure the notes fall under the dampened strings in the LH. Nothing should ring except sympathetic notes in the upper registers.

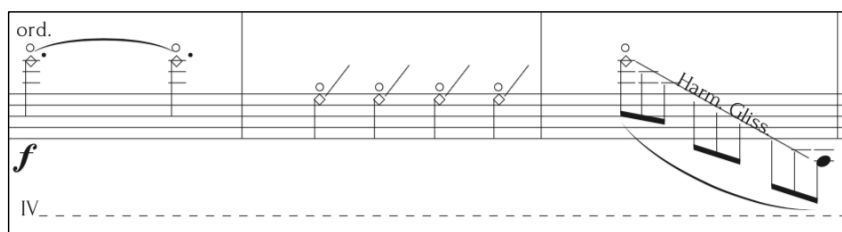


Dampen string lightly with pad of finger (RH): Starting in m. 194, while the LH plays the note on the keys, dampen lightly with the RH the corresponding note inside the piano. Barely press the finger on the string to create harmonics. Same applies to the last note of the piece.

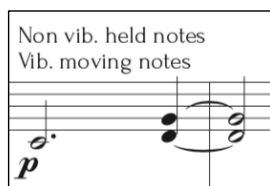
Strings:



Ric. (Violin/Cello): Ricochet (ric.), throwing the bow onto the string.

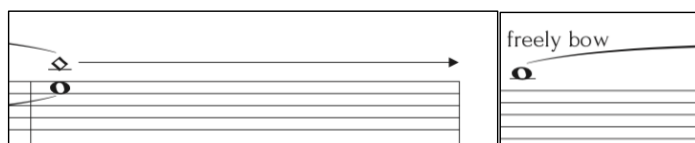


Harmonic section (Violin/Cello): Beginning in m. 145 for cello and m. 153 for violin, all harmonics are to be played on the lowest string. All slides and glissandi are harmonic glissandi. The note in the diamond is the note to be touched.



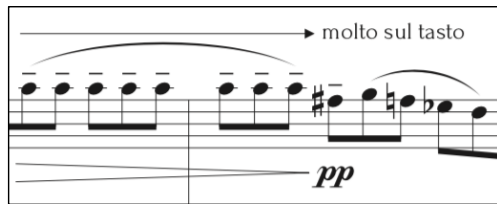
Non vib./Vib. (Violin/Cello): Beginning in m. 194, all held notes, a half-note in duration or longer, should be non vibrato, and all moving notes, a quarter or shorter in duration, should be vibrato.

Violin:



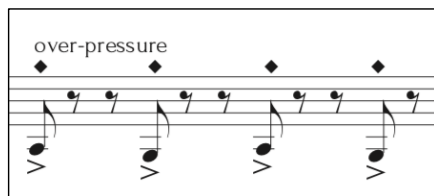
Move between harmonic and regular pitch: While continuing to bow, slowly press down on the harmonic note until it becomes pitched (m. 19-20).

Violin (cont.):



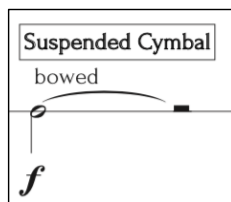
Move between bow positions: Slowly slide the bow across the string from one bow position to another. In the example above (mm. 46-47), slide the bow from ordinario to molto sul tasto. The hiss of the slide might come through, and that is all right.

Molto sul tasto: Throughout the Denial section (mm. 37-81), molto sul tasto should create a whisper-y haze.



Over-pressure: In m. 76, press down on the bow to create a harsh, grating sound from the strings. The pitches should still be recognizable, but the pressure should come close to overpowering them.

Cello:

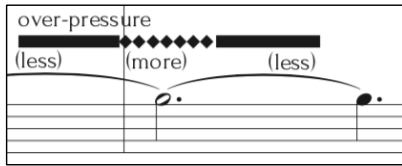


Suspended Cymbal: At the beginning of the piece, bow a suspended cymbal with an old cello or bass bow. Should have suspended cymbal next to chair for quick access and changing of instruments.



Solo - espressivo: Throughout entirety of the Denial section (mm. 37-81), Cello is the solo instrument, the instrument in "Denial." The extended techniques indicate a break in the "Denial," where the other instruments break through to the Cello's "consciousness." Play with the confidence of a person in "Denial," and play up the extended techniques.

Cello (cont.):



Over-pressure: In mm. 45-46 and 53-54, increase the pressure of the bow during the “less” section until almost maximum pressure, “more.” The pitch should still be recognizable during the “more” portion, but the pressure should come close to overpowering the pitch. Lighten the pressure during the following “less” section.



Bartok pizz.: Starting in m. 96, the Bartok pizzicato (symbol shown above) should be a forceful, snap pizzicato.

The Heart of Grief

for Mixed Chamber Ensemble and Electronic Sound

Rachel Elizabeth Matthews

1

Flute

Clarinet in B \flat

Unpitched Perc.

Piano

Violin

Cello

Electronic Sound

Opening: 22s. of Heartbeat

Rachael Forbes – “So for me, what really, really impacted me was... I was the one who found my mom when she had passed away. And so, one of the things... how I knew is I put my head on her chest, and I couldn’t hear her heartbeat. Which that is the most heartbreaking, earth-shattering thing, because as a baby you know your mom’s heartbeat, and for me, that was always such a comfort growing up, of when my mom would hug me, I could always hear her heartbeat, and that was the first time in my entire existence that I wasn’t able to hear my mom’s heartbeat. And that was just... And to this day, that is something that still haunts me is just thinking about the fact that I couldn’t hear my mom’s heartbeat. I couldn’t hear her lifeline, so that always just... that was just the biggest thing that impacted me.”

Start Opening Heartbeats and Monologues
~2m 15s

Start of EKG Monitor Beep: ~1m 15s into clip

Flatline begins:
~2m 18s into clip

Dawn Ellis – “Well, I want to talk about the first time I experienced grief, which was my first husband, and I was 27. We were married in August, and he died after a two-day illness in December, a week before Christmas. It was absolutely numbing. I was absolutely in paralysis. I was a doctor. He was a doctor. He died in the intensive care unit, and I remember looking at the EKG monitor as it was flatlined, and just saying, “Beat. Beat. Beat. Beat.”

Hearbeat continues and EKG Monitor Beep begins to slow down: ~1m 56s into clip

Heartbeat and EKG Monitor Beep end:
~2m 15s into clip

1

A *Begin ~5-6s after beginning of Flatline*
Slowly Growing and Gaining Momentum

4 = 52

accel.

Grow out of Flatline

Fl.

B \flat Cl.

Bass Drum
heavy felt beaters
i.v.

U. Perc.

Pno.

Vln.

Suspended Cymbal
bowed

Vc.

E.S.

(Flatline continues)

Begin Fade Out

2

The Heart of Grief

[illegible]

Continue repeating softly for duration of Monologue

~28s

Intersperse grace note every 3-4s
freely breathe

accol.

cresc.

Intersperse grace note every 4-5s
freely breathe

cresc.

U. Perc.

p

cresc.

Pno.

p

cresc.

Vln.

cresc.

Vc.

to Cello

Richard Allen Farmer – "There are some griefs, some deaths, rather, from which we never recover, and neither should we ever expect to. Some people leave a hole in your heart, and it'll never be covered over. Now you'll go on and do what you gotta do. You'll die like Rich, you'll

Begin Fade Out

Richard Allen Farmer – "There are some griefs, some deaths, rather, from which we never recover, and neither should we ever expect to. Some people leave a hole in your heart, and it'll never be covered over. Now, you'll go on and do what you gotta do. You'll live life. But, you'll never quite be the same. Some people indelibly mark you, and you'll never quite be the same."

19

Fl. *(cresc. cont.)*

B♭ Cl. *(cresc. cont.)*

U. Perc. *(cresc. cont.)*

Pno. *(cresc. cont.)*

Vln. *freely bow* *(cresc. cont.)*

Vc.

E.S. *End Fade Out*



Renewal of Shock $\text{♩} = 104$

Sinking into Denial $\text{♩} = 156$ ($\text{♩} = \text{♩}$)

23

Fl. *fff*

B♭ Cl. *fff*

U. Perc. *fff*

Pno. *fff*

Vln. *fff*

Vc. *fff* *Cello*

E.S. *Start Whispers*

5

The Heart of Grief

(♩ = ♩)

28

Fl.

B♭ Cl.

U. Perc.

Pno.

Vln.

Vc.

E.S.

Wind Gong
heavy yarn beater

to Bass Clarinet

Lay scarf on upper 2/3rds of piano strings

(Whispers continue)

mf

f

f

33

Fl.

B♭ Cl.

U. Perc.

Pno.

Vln.

Vc.

E.S.

Piccolo

to Piccolo

Create a haze, a lot of air
whisper tone

bowed

mf

p

p

con sord.

mf

p

molto sul tasto

"Denial" First Monologue
(Whispers continue)

Rachael Forbes – "I think the one stage that I had that was very defined was denial, and that lasted for a very, very long time."

D Denial (♩ = 156)

37

Picc. *pp*

Bs. Cl. **Bass Clarinet**
air note (a.n.) → breathy pitch (b.p.)

U. Perc. **Snare Drum**
wire brush - stir

Pno. *pp*

Vln. *pp*
solo - espressivo

Vc. *mf*

E.S. (Whispers continue)

air note

a.n. → b.p.

pp

f Tap block chord on lowest notes inside piano
~A0-D1

f *mf*

41

Picc. *sfz* *mp*

Bs. Cl. a.n. → b.p.

U. Perc. **Ride Cymbal**
wire brush - handle

Pno. 41

Vln.

Vc. *f* *mf* *f*

E.S. (Whispers continue)

ord.

pp

The Heart of Grief

45

Picc. *sfz* *mf* *sfz* *pp* *pp* *a.n.*

Bs. Cl. *f* *sfz* *p*

U. Perc. *f* *pp*

Pno. *f* *f*

Vln. *ord.* *p* *f* *pp* *molto sul tasto*

Vc. *ff* *f* *mf*

E.S. (Whispers continue)

stir handle stir

over-pressure (less) (more) (less)

whisper tone

49

Picc. *b.p.* *sfz* *p* *ord.*

Bs. Cl. *sfz* *p*

U. Perc. *mf* *f* *pp*

Pno. *mf* *pp* *pp*

Vln. *pp* *f* *sfz*

Vc. *pp* *f* *sfz*

E.S. (Whispers continue)

handle handle stir

E

The Heart of Grief

53

Picc. *f* *ff* *sfz* *p* *pp*

Bs. Cl. *f* *ff* *sfz* *p* *pp*

U. Perc. *f* *ff* *sfz* *p* *pp*

Pno. *f* *ff* *sfz* *p* *pp*

Vln. *f* *ff* *sfz* *p* *pp*

Vc. *f* *ff* *sfz* *p* *pp*

E.S. (Whispers continue)

Flute whisper tone

58

Fl.

pp

Bs. Cl.

U. Perc.

bowed l.v.

mf

58

Pno.

pp

f

Vln.

f

Vc.

f

mf

f

mf

f

E.S.

Start 'Alone' Whispers
(Whispers continue)

Continue repeating until "Denial" second monologue
and Whispers go back "Under Water"

62 → ord.

Fl. *f* *sfz* *ffz* freely breathe b.p. ~14s

Bs. Cl. *f* *sfz* *mf* wire brush - stir

U. Perc. *f* *mf*

Pno. 62 *ffz*

Vln. *ffz* freely bow

Vc. *ff* *sfz* *mf*

E.S. ("Alone" Whispers continue) "Denial" Second Monologue Crossfade all Whispers Rachael Forbes – "For me I just remember denial was the one, like, the one thing that stood out. To the point where my family members were worried about me, because they thought I just did not deal with it at all."

8

F (♩ = 156)

65 12/8

Fl. *pp* whisper tone *pp* (ord.)

Bs. Cl. a.n. → b.p. *p*

U. Perc. 12/8 *pp*

Pno. 65 12/8 *pp*

Vln. 12/8 (con sord.) molto sul tasto *pp* *f*

Vc. *p* *mf*

E.S. (Whispers go back "Under Water")

The Heart of Grief

69

Fl.

ord.

b.p.

a.n.

b.p.

Bs. Cl.

f

p

U. Perc.

bowed

l.v.

f

69

Pno.

f

pp

mf

Vln.

molto sul tasto

Vc.

f

E.S.

(Whispers continue)

Fl.

Bs. Cl.

U. Perc.

Pno.

Vln.

Vc.

E.S.

(Whispers continue)

G

(ord.)

a.n.

b.p.

ord.

b.p.

wire brush - stir

stir

senza sord. sul pont.

over-pressure

pp

mf

f

ff

mf

The Heart of Grief

77 → ord. *f* *pp* whisper tone

Bs. Cl. *mf* *p* ord. b.p.

U. Perc. *pp*

Pno. 77

Vln. *pp* molto sul tasto

Vc. *f* *ff*

E.S. (Whispers continue)

81 **H** *accel.* ord. *f*

Bs. Cl. a.n. to B♭ Clarinet

U. Perc. bowed l.v. *f*

Pno. 81 Remove scarf *pp* *f* 3

Vln. ord. ric. 3 *f* 3

Vc. ric. *f* 3

E.S. (Whispers continue) Begin Fade Out

9

The Heart of Grief

[illegible][illegible]

The Heart of Grief

I Anger ♩ = 108 (♩ = 108) (♩ = ♩.)

92 4/4 *ff* *B♭ Clarinet*

93 9/8 *f* (Wind Gong) heavy felt beaters *lv.*

94 4/4 *ff*

95 8/8 *f*

96 4/4 *ff* *3*

U. Perc. 4/4 *ff* heavy felt beaters

Pno. 92 4/4 *ff*

Vln. 4/4 *ff*

Vc. E.S. 4/4 *ff* pizz. *arco*

The Heart of Grief

101 *accel.* $\text{♩} = 120$

Fl. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{12}{8}$ $\frac{9}{8}$ $\frac{6}{8}$

B♭ Cl. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{6}{8}$

U. Perc. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{6}{8}$

Pno. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{6}{8}$

Vln. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{6}{8}$

Vc. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{6}{8}$

E.S.

106 $(\text{♩} = \text{♩})$

Fl. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$

B♭ Cl. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$

U. Perc. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$

Pno. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$

Vln. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$

Vc. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{4}{4}$

E.S.

The Heart of Grief

111 *rit.* $\text{♩} = 76$

Fl. *freely breathe* *p*

B♭ Cl. *freely breathe* *p*

U. Perc. *p*

Pno. *p*

Vln. *p*

Vc. *p*

E.S.

K Bargaining $\text{♩} = 104$ ($\text{♩} = \text{♩}$)

Second repeat Strings only

117

Fl. 9 4 9

B♭ Cl. 8 4 8

U. Perc. 9 4 to Waterphone 9

Pno. 9 4 9

Vln. 9 4 9

Vc. 9 4 9

E.S. *mp* *f* *f*

Lay forearms on lowest ~2.5 octaves
Press middle (sost.) pedal

Sost.

sul pont.

sul pont.

Everyone except Strings:
Freely but with Conductor

122 freely breathe on longer notes

Fl.

sfz p *mf* *p* *f* *p* *mf* *p* *f* *p* *sfz p*

B♭ Cl.

sfz p *mf* *p* *f* *p* *mf* *p* *f* *p* *sfz p*

Waterphone

bowed

122

Pno.

mf

Vln.

mf

Vc.

mf

E.S.

Strings continue repeating ostinato at ♩. = 104

[illegible]

The Heart of Grief

$\text{♩} = 156$ (Same as $\text{♩} = 104$)

Hold fermata until strings finish ostinato

M ($\text{♩} = 104$)

(124)

Fl.

B♭ Cl.

Water

Pno.

Vln.

Vc.

E.S.

Strings stop when ostinato is completed

sul tasto

sub. pp

f

ord.

3

9

5

6

129

Fl.

B♭ Cl.

Water

Pno.

Vln.

Vc.

E.S.

[illegible]

The Heart of Grief

139 4/4

Fl. *ff* *fffz* *p* *f* 3 3

B♭ Cl. *ff* *fffz* *p* *f* 3 3

Water *ff* *fffz* l.v. to Unpitched Percussion

Pno. *ff* *fffz* 143

Vln. *Strings stop when ostinato is completed* 4/4

Vc. 4/4

E.S. Start Drone 10

Hold fermata until strings finish ostinato

Flute and Clarinet: Continue freely

(143) 144 ~9s

Fl. *p* *fffz*

B♭ Cl. *p* *fffz*

U. Perc.

Pno. (143) 144

Vln.

Vc.

E.S. (Drone continues)

"Grief" Monologues Crossfade Drone

"Grief is a trauma. Grief is dangerous." Monologues

Rachael Forbes – "Death is kind of a trauma for everybody."

Richard Allen Farmer – "Grief is just dangerous."

Bargaining Continues

P ♩. = 104

145

Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

IV

(Drone continues)

E.S.

152

Fl.

B♭ Cl.

Perc.

(Wind Gong)
bowed
f

Pno.

152

Vln.

Vc.

Harm. Gliss.

Harm. Gliss.

Harm. Gliss.

E.S.

(Drone continues)

Begin Fade Out

12

Q Resurgence of Anger (♩. = 104)

158

Fl.

B♭ Cl.

U. Perc.

Pno.

Vln.

Vc.

E.S.

IV

End Fade Out

5/8 6/8 9/8 4/4 9/8

f *mf*

f *mf*

Harm. Gliss.

Harm. Gliss.

164

Fl.

B♭ Cl.

U. Perc.

Pno.

Vln.

Vc.

E.S.

5/8 6/8 9/8 4/4 5/8 6/8 9/8 4/4

mf *f* *mf* *f*

(Bass Drum)
heavy felt beaters

Harm. Gliss.

Harm. Gliss.

Harm. Gliss.

IV

The Heart of Grief

[illegible]

Drones and "Groans" Monologue

181

Fl. *ff sfz* *ff* *~57s*

B♭ Cl. *ff sfz* *ff*

U. Perc. *ff sfz* *ff* Repeat ad-lib either with, or contrapuntally to, Drones *p*

181

Pno. *ff sfz* *ff*

Vln. *ff sfz* *ff*

Vc. *ff sfz* *ff*

E.S. (Drones continue)

Dawn Ellis – "The grief had not just to be talked about or felt, it had to be expressed. There is a passage in Romans 8 where it says, "Where the Spirit prays for us with groans that cannot be uttered." I realized that some of my prayers were just groaning. I was just either crying, groaning, wailing, whatever. And I was glad to know, to have that explanation for why this was coming out of me. And I would walk around the house, you know, just sort of, "Mm-Mmmmm-Mm-Mm-Mm-Mm..."



S After Monologue ends, grow out of Drones

Depression ♩ = 80

184

Fl. *p*

B♭ Cl. *p* pitch bend, like groan or wail

U. Perc. 4/4

184

Pno. 4/4

Vln. 4/4

Vc. 4/4

E.S. (Drones continue)

The Heart of Grief

T

194

Fl. *pp*

B♭ Cl. *p* *mp* *mp* *mp*

(Bass Drum)
heavy felt beaters
U. Perc. *pp*

194 Dampen string lightly with
pad of finger to create harmonics

Pno. *pp*

Vln. Non vib. held notes
Vib. moving notes *p* freely bow

Vc. Non vib. held notes
Vib. moving notes *p* freely bow

E.S. (Drones continue)

≡

U

203

Fl.

B♭ Cl. warble pitch and dynamic *f* *p* air note (a.n.)

U. Perc.

203

Pno. *(8^{vb})*

Vln. *p*

Vc. *p*

E.S. (Drones continue)

The Heart of Grief

212 *rubato*

Fl.

B♭ Cl. *a.n.* *pitched* *a.n.* *mp*

U. Perc. *to Vibraphone*

Pno. *(8vb)* *mp* *p*

Vln. *cresc.* *f* *freely bow* *p* *pp*

Vc. *cresc.* *f* *p* *freely bow* *pp*

E.S. (Drones continue) *IV* *pp*

223 *V a tempo (♩ = 80)*

Fl. *p* *pp*

B♭ Cl.

Vib.

Pno. *p*

Vln. *freely bow* *IV* *pp*

Vc. *pp*

E.S. (Drones continue) *Ending Monologues (Drones continue)*

Rachael Forbes – “I would listen to voicemails from my mom, like, that always helped. I don’t know, because they were always silly. There’s some where she would just be like, “Hey baby girl!” and then she would just start singing, which was just so silly and ridiculous and so my mom. And when I do miss her, I like to do things that she loved to do..”

The Heart of Grief

234

W

Fl.

B♭ Cl.

Vib.

Pno.

Vln.

Vc.

E.S.

...Whenever I really miss my mom, I'll either read a book, or I'll cook, or I'll listen to, I don't know. I listen to songs that she really loved. Or, there are songs that I really love that just remind me of my mom so much. I'm trying to think of... There's one song that's like, "Momma this one's for you." That makes me sob. There's a trigger for you. (laughs) That one, I forgot that. That makes me sob. But it's such a beautiful song, but like.. I don't know. Sometimes, I think you just need a good cry. And then you.. I don't know.. I feel like a good cry is very cleansing sometimes, so"

247

Choir humming
"It Is Well With My Soul"

Fl.

B♭ Cl.

Vib.

Pno.

Vln.

Vc.

E.S.

Humming choir begins softly, "It Is Well With My Soul"

Humming choir finishes "It Is Well With My Soul"

Dawn Ellis - "So, I know that grieving is assisted by music, by song, by rocking, by walking, by clapping. And it has been very therapeutic for me to do that. To just walk, and sing, and hum."

The Heart of Grief

X *Begin as Choir hums last 2 notes*
Acceptance ♩ = 80

257

Fl. *Hum* in comfortable octave, mimic choir samples *p*

B♭ Cl. *Hum* in C and comfortable octave mimic choir samples *p*

Vibraphone
 bowed
motor on - slow
mf

Pno. *chorale-like*
mf

Vln. *(Drones fade out)*

Vc. *(Drones fade out)*

E.S. *(Drones fade out)*

Y

266

Fl. *Flute* *p*

B♭ Cl. *B♭ transposing* *p*

Vib. *medium yarn mallets* *p*

Pno. *266*

Vln. *Hum* in comfortable octave, mimic choir samples *p*

Vc. *Hum* in comfortable octave, mimic choir samples *p*

Violin *arco* *p*

Cello *arco* *p*

E.S.

The Heart of Grief

275 *rit.* $\text{♩} = 72$

Fl. *p* *mf* *p*

B♭ Cl. *p* *mf* *p*

Vib. *p*

Pno. *p* *mf* *p*

Vln. *p* *mf* *p*

Vc. *p* *mf* *p*

E.S.

||

282 *rit.* **Z** *a tempo* ($\text{♩} = 72$)

Fl. *f* *p* *mf* *audible inhale/exhale*

B♭ Cl. *f* *p* *mf* *audible inhale/exhale*

Vib. *f* *p* *mf* *audible inhale/exhale*

Pno. *f* *p*

Vln. *f* *p* *mf* *freely bow* *audible inhale/exhale*

Vc. *f* *p* *mf* *freely bow*

E.S.

The Heart of Grief

290 *molto rit.*

Fl.

B♭ Cl.

Vib.

Pno.

Vln.

Vc.

E.S.

Inhale

Exhale

audible inhale/exhale

mf

Lightly dampen string

Vita

Rachel Elizabeth Matthews was born in Atlanta, GA. After graduating as Valedictorian from Killian Hill Christian School in 2012, she attended the University of Georgia. She graduated *Magna Cum Laude* with Honors distinction in December 2016 with a Bachelor of Music in Music Composition and a certificate in Music Business. In August 2017, she entered the Graduate School and the Butler School of Music at the University of Texas at Austin to pursue a Master of Music degree in Music Composition.

Address: rachelelizabethmatthews@gmail.com

This manuscript was typed by the author.